PELPUP NEWS

SUMMER EDITION 1978 Number 35

Produced by PELPOP

Pelham PUPPETS

Marlborough, Wiltshire

The
Pelpup Club

PELHAM PUPPETS
MARLBOROUGH
Wiltshire

August, 1978

Dear Pelpups,

I hope you have all had a good holiday. Perhaps some of you have gathered ideas from puppet shows you've seen that will help you when winter comes and you are planning your own shows. Well now's the time to start thinking. I expect the muppet shows will be the main source of inspiration; you should see plenty of them between now and Christmas. Their records should be helpful too.

I am sorry it will be sometime before the new muppet characters are available. We have been beset with technical problems and other delays beyond our control, but the first one will be Animal, he has eaten through his chains and will be out very soon—watch out!

The play-writing competition was won by Helen Pardoe by her charming play in verse, "It was her dream to see the Queen", and Mark Owen for "Pinocchio's three wishes".

The 'T' shirt competition was well supported and most were very good efforts. Four winners were Sian Price, Linda McBride, Philippa King and Dyan Murray.

Again there were a lot of cartoons and the six winners are Mary Ellis, R. Newton, Clare Venables, Sara Fenwick, Fiona Hamilton and Michael Jarvis.

The four winners in the photographic competition are Schliesiek Conrads, Torresen, U.S.A., Sara MacRae and Laurenz Lutteken.

I am occasionally asked to put more information in the magazine for beginners, so I have included a couple of repeats to cater for newcomers.

Also for their benefit let me explain. We have three regular competitions going on all the time. The playwriting competition—plays must be original with plenty of action and not involving too many characters. The cartoon competition—well, see those in this issue to get the idea. Please use black ink or biro. The photographic competition—photos must be taken yourself, of course, and of your puppets, preferably in a scene.

Black and white photos are as a rule preferable to colour. They have more chance of being chosen because they reprint better and show more definition. Please be sure to put your name on the back of the photo. If you want your

photo returned please enclose a s.a.e. and one that fits the photo, please! If your photo is chosen and it is then sent to the printers I cannot guarantee its return, envelope and picture become separated you see, but you do get a puppet in return. One puppet is the prize for all winners. Regarding your choice once you see you are a winner, please write in giving me first and second choice for your prize. I'm afraid I take no notice of your little hopeful "if I win I would like. . . ." Some do and some don't, so it is best for me to wait until I hear from the actual winners. The usual exceptions are to Vents, King, Queen, Snake Charmer, Number 2 Puppets of course, and any new character.

Looking back in some old Pelpup magazines I see we had an anagram competition to see how many four-lettered words you could get out of "Pelham Puppets" and believe it or not, the winner listed 169 words. We also asked for six-lettered words and the winner had 49. I thought you would like to have a go. Ask your English master to set this for the class—that way you might find more. All words must be shown in the Shorter Oxford English Dictionary.

Many members from America are asking if anything can be done to get their magazine to them sooner. The only way is to use air mail and that would cost 4 times more per copy. That would mean a subscription of $3 per year. Would American members please write to me and say whether they would be prepared to pay the higher sub and get their magazine by air mail. I must have a good majority in favour because its all by air or all by sea, the complication of running both systems would be too much.

We will have another used stamp competition. As I have mentioned in the past I send all the stamps to Ted Smith who prepares them for sale in little bags for Christchurch priory. All foreign stamps are wanted, but only our large Commemorative stamps in Britain, not the small 7p and 9p ones. A puppet will be sent to the senders of the four largest collections.

The picture on the front cover is an animated unit of a pop scene in front of Edinburgh Castle, which we sent to Saudia Arabia. The Unit was complete with a cassette, tape recorder and music to suit.

Good luck

Pelpop

CUT ALONG DOTTED LINE

PLEASE SEND MY NEXT MAGAZINE I ENCLOSE P.O. FOR

25p

for 1 year's subscription

Date .....

NAME .....

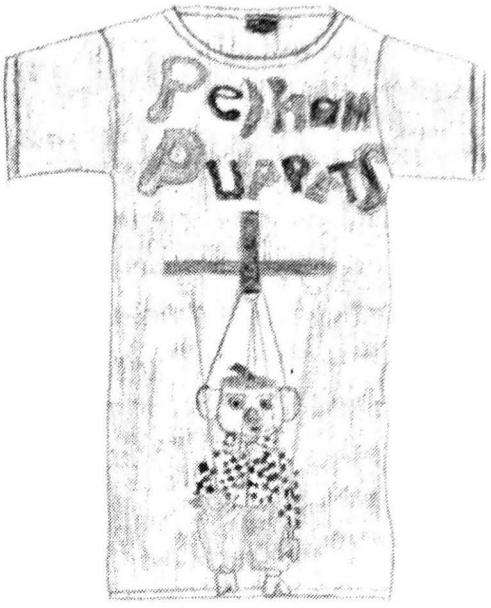
ADDRESS .....

.....

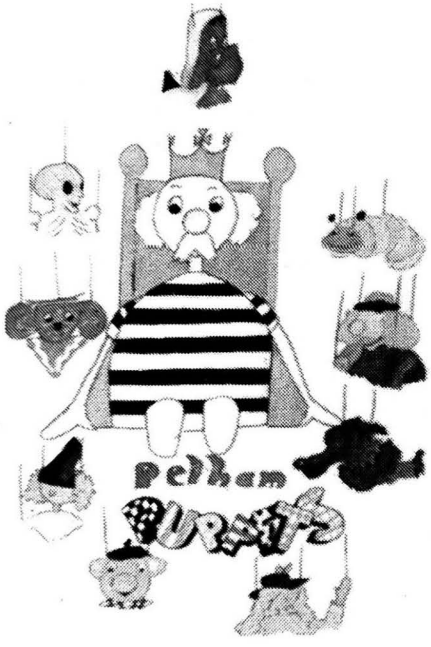
.....

T-Shirt Competition Winners

Philippa King



Dyan Murray



Stan Price

Linda MacBride

For the benefit of new members, the subscription of 25p entitles you to a badge and a year's subscription to the magazine—i.e., two magazines, one on joining, that is the current copy, and the next issue. They come out in Aug./Sept. and December. If you do not renew you are still a member but you will not receive a magazine.

If on receiving this magazine it is your second copy and you want to continue receiving magazines please renew your subscription on this form as soon as possible.

Subscription for U.S.A. and Canada: —

1 year $1

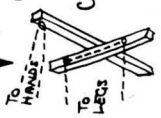
Please pay by International Money Order or Cash if more convenient.

FOR BEGINNERS

Hold the control by the back bar in your right hand so, that is if you are right handed.

The hand that holds the control does the most work – it gives the puppet the necessary rhythm, it controls the head movement (the most important movement of all) & generally speaking it puts life into the puppet.

The left hand mainly operates the "run through" strings. These are strings which are fixed to one limb, pass up through one or more screweyes in the control & down to the other limb, so that by pulling up & down on one string both limbs are alternately raised. You will notice these strings cannot be manipulated by movement of the control (only the strings that are fixed to the control will respond), therefore it is your left hand that operates these strings. The main "run through" strings those to the hands & legs →



I think the first & one of the most important movements to learn is 'walking' & I mean walking well not dragging the puppets legs along as though he was turned out, or kicking them about in mid-air as if he was about to take off.

It is definitely a case of the right hand knowing what the left hand is doing, in fact they must work in close co-operation. The right hand has to hold the control at the correct height — not too high or his feet will be off the ground →

& not too low or he will be sagging. either way your left hand will not be able to do it's job properly. To practise lifting the left leg string up until he raises his left leg →

& remind your right hand to keep his right foot just standing on the ground ↑

Now pull down still holding the same string in the same position, so — Ah, no, if it looks like this →

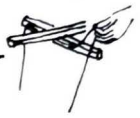
you are letting your right hand droop. You will need to give your right hand a reminder.

Now that right leg is not coming up enough Try again, pull up to raise the left leg & right down until the right leg is fully raised. Do this movement slowly & firmly – then do it more quickly & your puppet should look like a soldier marking time.

Pull this string straight up & down, not outwards at all, because if you do you shorten both strings & he will look as if he is marking time sitting down.

The position in which you hold this string should not be so low that when you pull fully down your hand will show through the proscenium opening.

Nor so high that when you pull fully up → you pull the right leg up as well. The correct position is about 3" down the left leg string from the control.



Now you have your puppet marking time well, lifting both legs alternately right up to the fullest amount. The next step is a forward one! Just move the control forward & instead of marking time he is walking.

To make your puppet dance you need to introduce a bounce into your walking movement. So try this (without moving the control forward) lift left leg string until he stands on his right leg, now bounce the control (this is done with your right hand) so he hops on his right leg. Pull down so that he stands on his left leg & bounce the control again. So 'with me begin' ..... Lift, bounce – pull down, bounce – lift, bounce – pull down bounce, & so on.

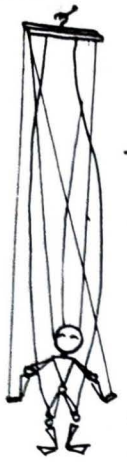
He can now dance forward by moving the control forward & of course backwards.

Now take the left leg string & right hand string together → & pull right down. You will see you have raised his right leg & left hand. Pull up & you raise his other leg & hand.

Now, up, bounce – down, bounce & so on.

PUPPET EXERCISES

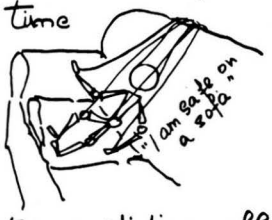
No. 1



A puppet should hang from a hook on the wall or in a cupboard by its control, when not in use. You will see the control has been folded, so that it lies close to the wall. If your puppet is an animal or a Junior puppet it will have a 'T' bar which cannot be folded. An extra long nail will be required, or better still a thin rail, taut wire or light chain fixed clear of the wall or under a shelf would be ideal for hanging purposes.

Dont leave your puppet lying on the floor for fear of it muddling itself or being muddled

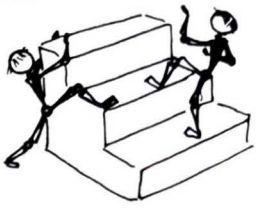
If you want a safe place to leave your puppet just for a short time let him sit on the sofa with his control hanging down over the back. This will keep the strings taut, & there is no fear of either the puppet or its strings sliding off as they might do on a slippery chair.



Of course a puppet can live in its box in which case it would look like this. Note how the strings are neatly rolled up round the control & he is lying in a bed of tissue. Before placing the control in with the puppet, wrap the tissue across him, then place the control in on top & there will be no fear of the control chipping his nose.

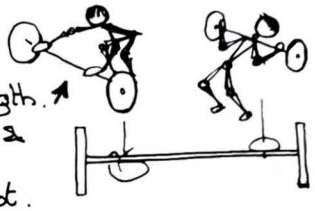
If you want to hang your puppet in a space too small for the full length of strings, wrap strings round control, then twice round hook, then hang on hook.

A block of steps made from puppet boxes or chunks of wood, taped or glued together make a good obstacle on which puppets can exercise. They like climbing them, or pulling themselves up by their arms then swinging a leg up onto a step & heaving themselves to the top.



It is important to make a puppet *look as* if he is lifting himself by his arms. Make him appear to be exerting great effort – he should try again & again & eventually succeed.

Here is a good way for a puppet to show off his strength. Use a meccano rod & two of the largest wheels you have got. Tie each hand to the rod well apart, with them tied either above or below



How about some physical exercises – press ups for instance

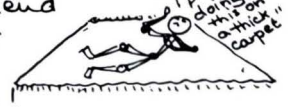
– or sit up & touch toes →

Hand stands & walking on the hands can be accomplished by the addition of strings to the ankles. This is a 'run through' string, attached to one ankle through the back string screweye in the control, & down to the other heel.

When a puppet sits on the ground so he should not get up like this →

but first put a hand down on the ground (by tilting front of control down) & then draw a leg up (by pulling up on the leg string) then lean forward & up, & anyone watching would think he'd done it himself.

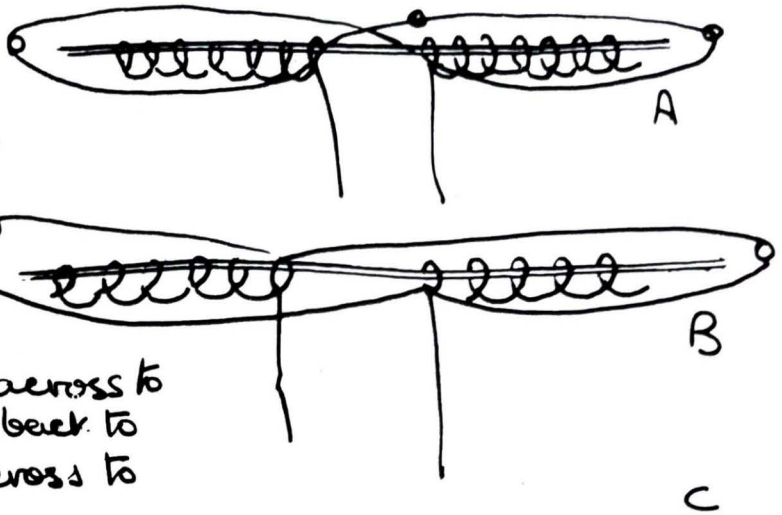
Finally let us practise a good theatrical 'falling dead'. To make it look more realistic get a friend to fire his cap pistol at the puppet!



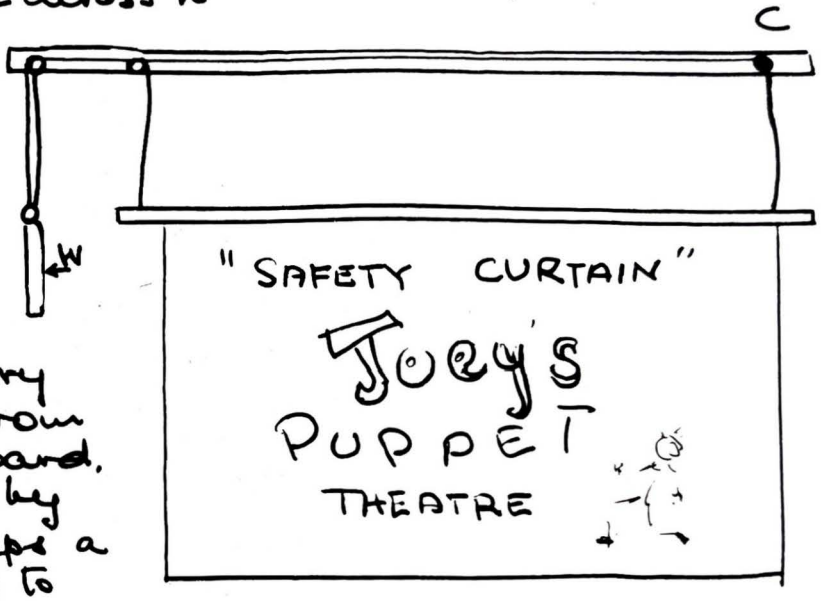
Good puppet practising!

CURTAINS & LIGHTING

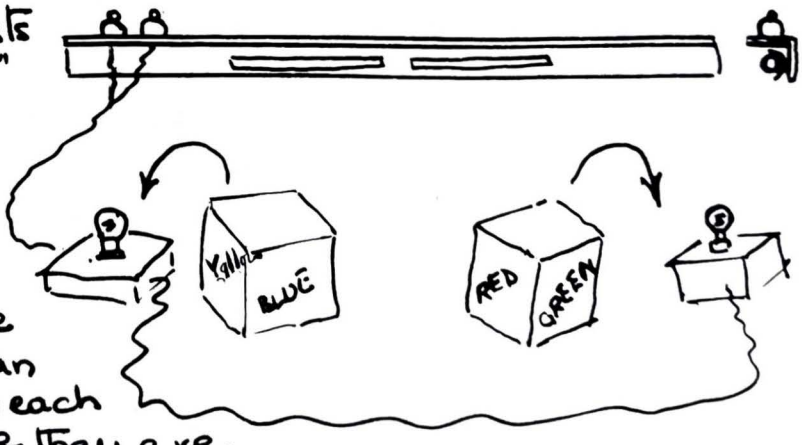
These are two very important aspects of the puppet stage. You must arrange your draw cord so that you can open & close both curtains at the same time. In dia A. the cord is tied to the inside ring of one curtain, across to the opposite screweye & back to the other inside ring & across to the other screweye & back to first ring. Keep cord taut & the curtains must meet at the centre. In dia. B they hang down with a tassel at the end of each.



A drop curtain is very easy to make & can carry your painted sign. Make from thick canvas or hardboard. The curtain is balanced by a counter weight, perhaps a lead pipe which is easy to cut to adjust weight.



A simple lighting set consists of two striplights in an "L" shaped strip of wood, with two switches on top, one to control these two striplights & the other to control two bayonet holders each on a block of wood. Place on either side of stage. You can make a filter box to place on each for colour effects. Make sure they are big enough so as not to get hot. Get Dad to check the wiring.



HOW TO MAKE A STAGE

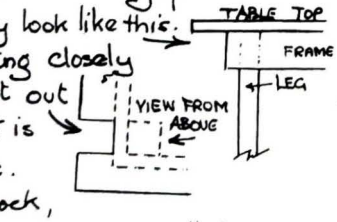
OUT OF AN OLD TABLE

First find an old table about 3 feet long by 2 feet deep. This is quite a standard size table, sometimes called a writing table. If you do not possess one or it is a case of father not allowing you to use his, persuade him to take you to a shop that sells second-hand furniture. There have been ex-army tables, from canteens etc., about this size that can be bought very cheaply.

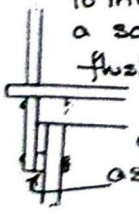
Now you have got your table. Examine it for stability, make sure the legs are rigid. You will require 4 uprights made from timber about 1½" sq or 2"x1" The two front ones are about 5 feet long & support the fascia board to which the pelmet & draw curtains are fixed & above that a top rail to which curtains are fixed for hiding the operators from the audience. The two back ones are about 3 feet long & they support a back rail to which the back cloths are fixed.

It is important that these uprights are firmly fixed. Therefore about 12 inches of the lower ends of these uprights should overlap the top of the legs of the table & be bolted to them using wing nuts, so the whole thing is reasonably portable.

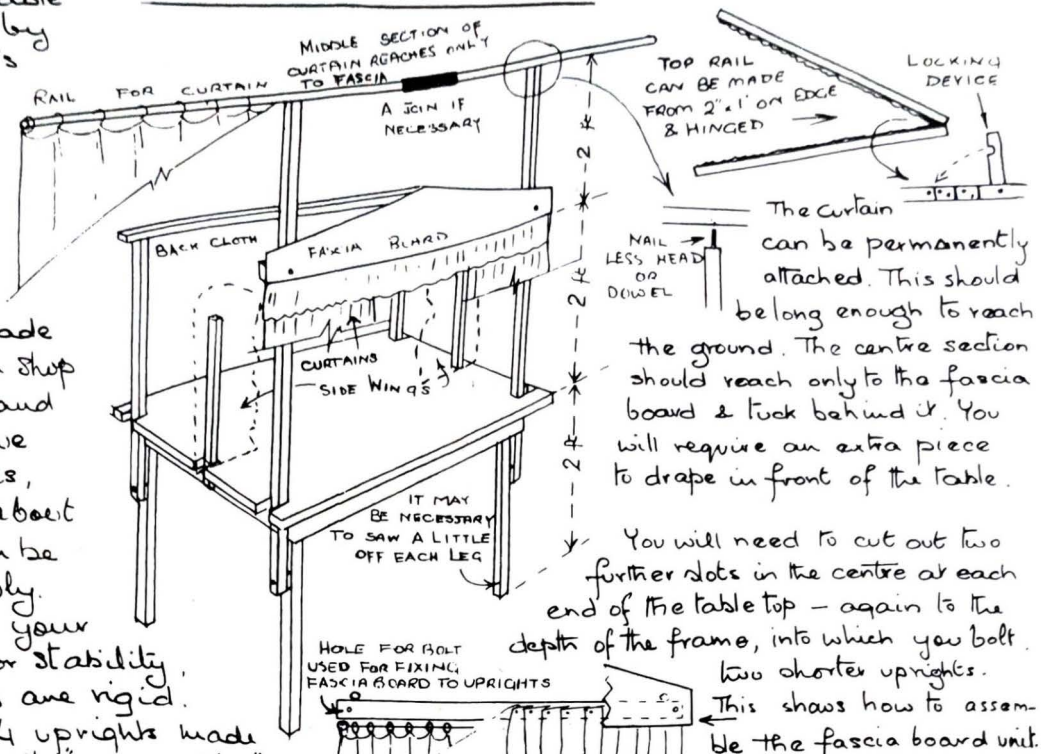
Your table will probably look like this.



To get the upright fitting closely to the table leg, cut out a square until it is flush with frame.

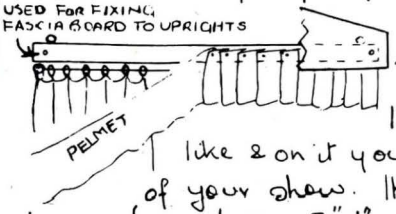


Use small block, at lower end, the same thickness as frame, for spacer.



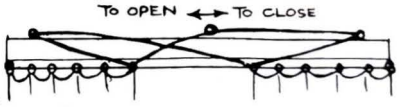
The curtain can be permanently attached. This should be long enough to reach the ground. The centre section should reach only to the fascia board & tuck behind it. You will require an extra piece to drape in front of the table.

You will need to cut out two further slots in the centre at each end of the table top – again to the depth of the frame, into which you bolt two shorter uprights.



This shows how to assemble the fascia board unit. It can be any shape you like & on it you can paint the name of your show. It is mounted on a strong piece of wood say 3"x1" or 2"x2" & its total length should be the same as the table top.

The pelmet should be about 6" to 8" deep & twice the length of the fascia board. Tack it in pleats to the wood member, then nail your fascia board to it, & finally fix strong screweyes beneath, at either end. There should also be screweyes above, at either end, for the curtain draw-cord. This diagram shows how it is arranged



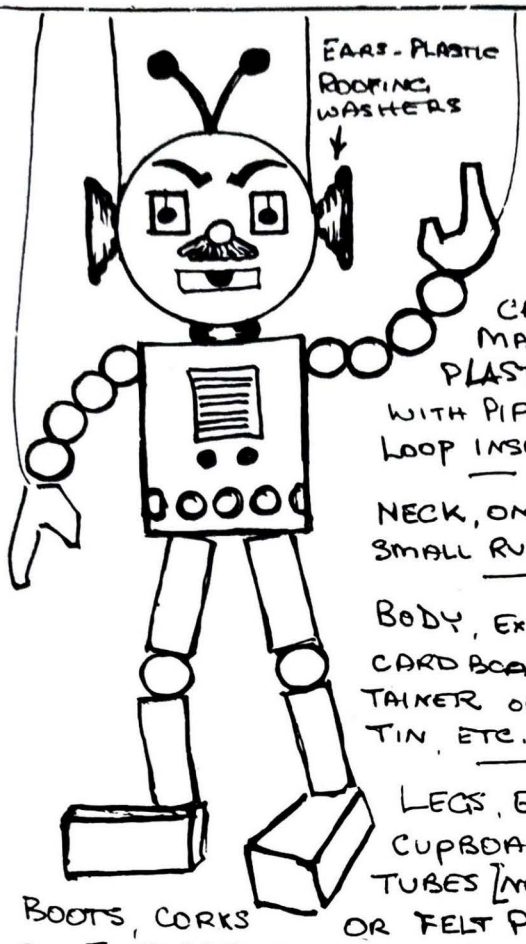
to enable you to open or close both curtains at one pull. Insert a ball or ring in one of the longer lengths of the cord to act as a grip.

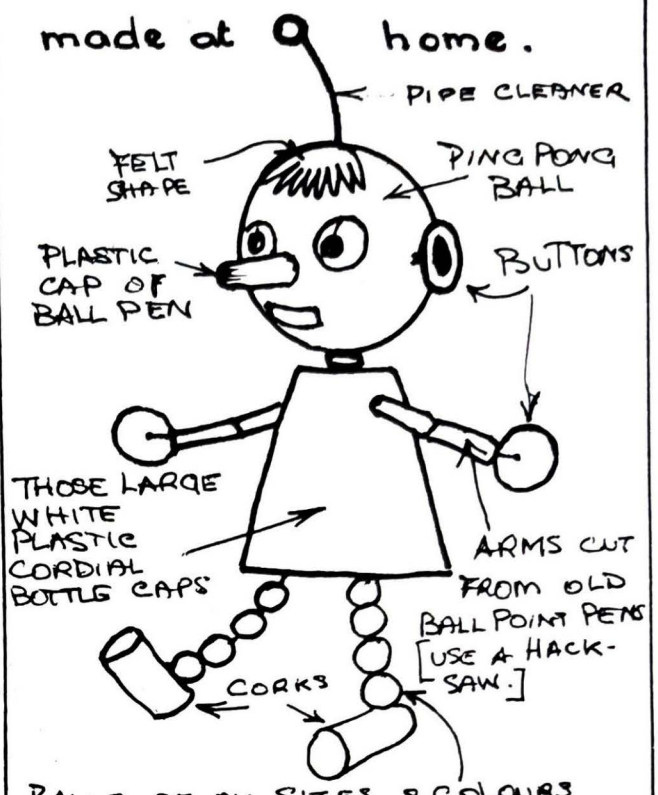
The width of each curtain should be a little over half the length of the fascia board after they have been hemmed. This gives them the necessary fullness. Choose attractive but fairly heavy material for stage curtains & black or neutral colour for overall curtains.

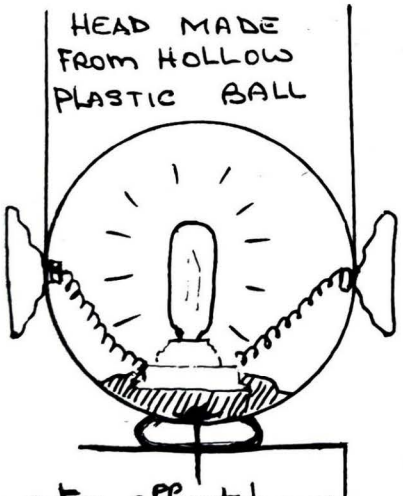
You will want a bench at the back to stand on.

Puppets from Outer Space

Easily made at home.


EARS - PLASTIC ROOFING WASHERS
HANDS, CAN BE MADE FROM PLASTICINE WITH PIPE CLEANER LOOP INSERTED.
NECK, ONE OR TWO SMALL RUBBER TYRES
BODY, EX-LARDER CARD BOARD CONTAINER OR COFFEE TIN, ETC.
LEGS, EX-MEDICINE CUPBOARD TABLET TUBES [NOT GLASS] OR FELT PENS CUT UP OR THEIR CAPS.
BOOTS, CORKS CUT TO SHAPE


PIPE CLEANER
FELT SHAPE
PING PONG BALL
PLASTIC CAP OF BALL PEN
BUTTONS
THOSE LARGE WHITE PLASTIC CORDIAL BOTTLE CAPS
ARMS CUT FROM OLD BALL POINT PENS [USE A HACK-SAW.]
CORKS
BALLS OF ALL SIZES & COLOURS CAN BE BOUGHT FROM TOY SHOPS



Cut the back off the head & either hinge on again with string or circle of cardboard (which means a flat back to head). Obtain a flashing bulb (& a few spares!) from your local electrician. Suggest 3.5 volt type with 4.5 volt battery & a bulb holder. The battery can be strapped under the front bar of control with sellotape. The two head strings should be thin fuse wire connected to the head round a meccano nut & bolt between the washer & the head. Separate wires connect the top of these wires to the battery & inside the head, the bolt heads to the bulb holder, which should be embedded in plasticine.

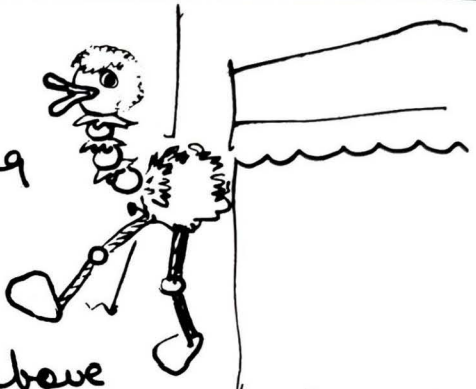
COMPÉRES

The compéring of a show is very important if you have Bimbo he would be my choice. He has very good head movement, & is dressed for the occasion.

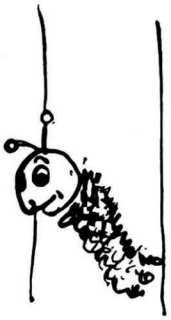
A vent puppet is useful for this purpose. He can also entertain & usefully fill up Time between acts. Make full use of his hand

The mother dragon makes a good compére. You could give her a microphone & ask her to sing a song or tell some jokes.

Emu would be a good one to bring out round the side or bob his head up above a curtain. Afterwards he could walk round with a bag!

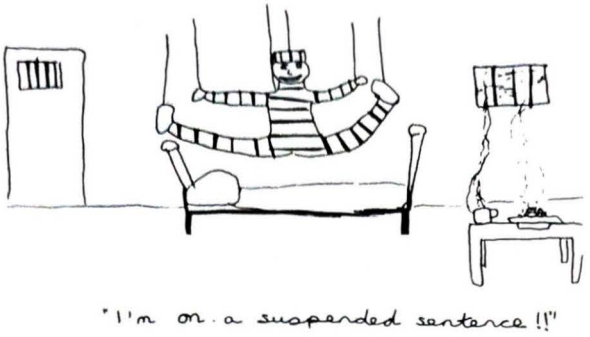


The caterpillar is a good choice because he is a lovable character & also he has very good head movement & is good at bobbing round Curtains & at bowing.

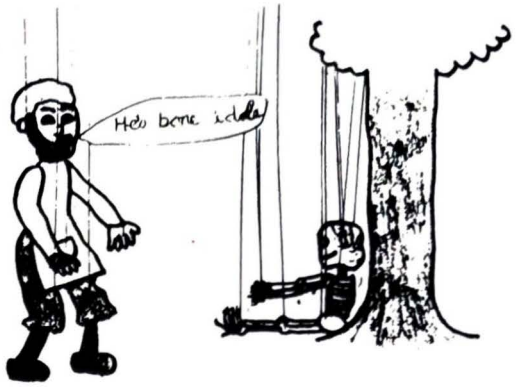


A No.2 Boy is good because of his size & the fact that he can walk round with the bucket or distribute programmes.

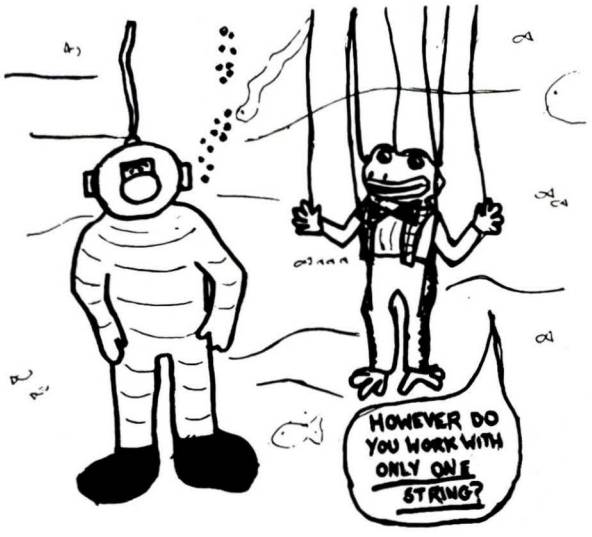
Cartoon Competition Winners



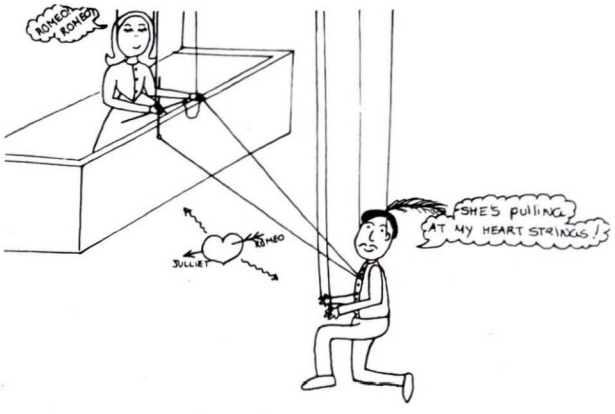
Sara Fenwick



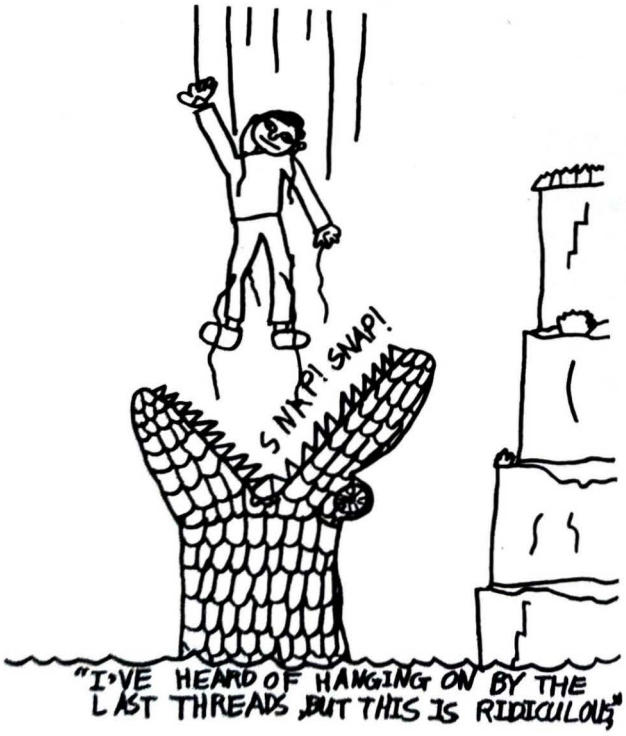
R. Newton



Clare Venables



Fiona Hamilton

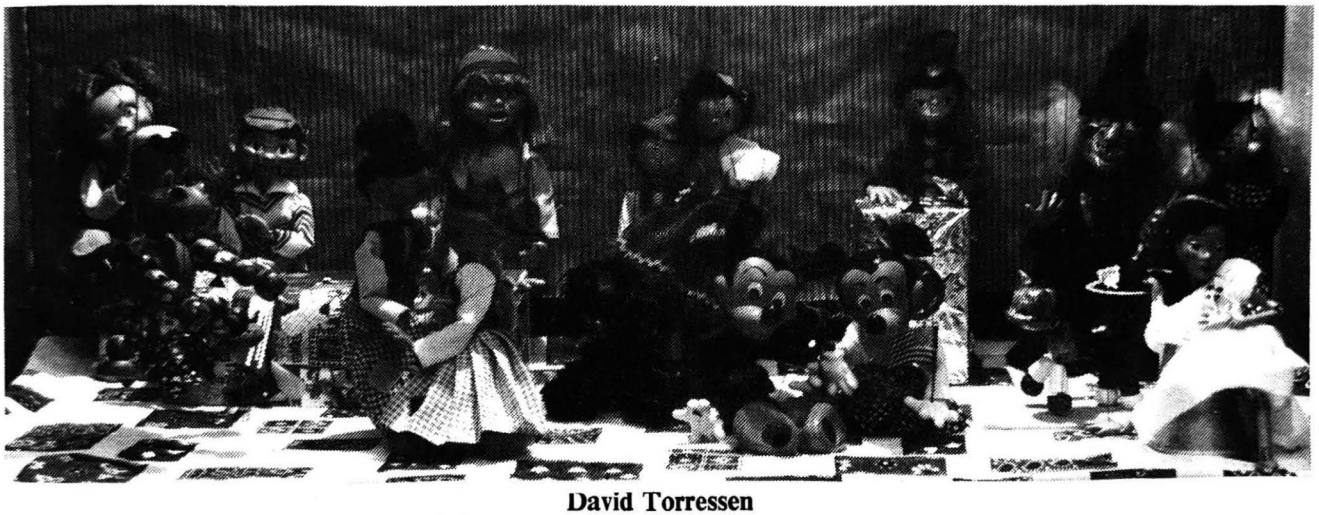


Michael Jarvis

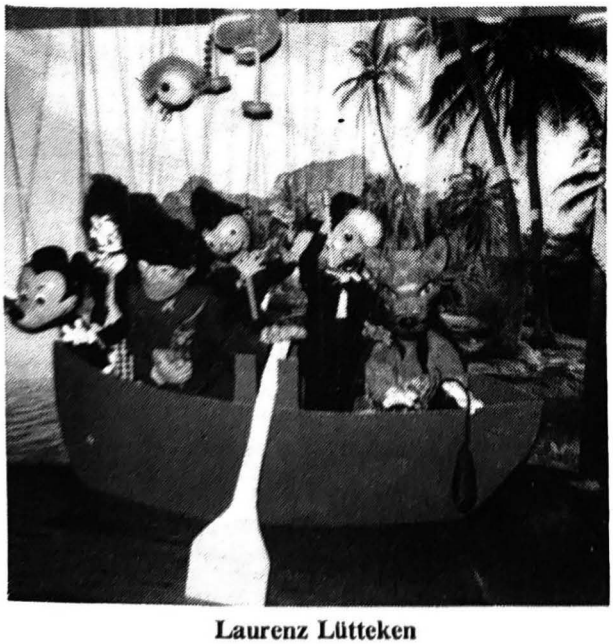
Mary Ellis

Photographic Competition Winners

Schliesiek & Conrads



David Torressen



Laurenz Lütteken

Sara MacRae

Pinocchio's Three Wishes

(*Characters:* PINOCCHIO, GEPETTO, WICKED WITCH, GHOST (home-made), FAIRY,
CEDRIC } Two fish. CEDRIC IS A POSH SALMON.
ARNOLD } ARNOLD IS A YORKSHIRE TROUT.
(both home-made).

SCENE I

IN THE SEAWITCH'S CASTLE

WITCH: Hubble, bubble, toil and trouble. Wing of bat and head of frog, toe of giant, tongue of dog. HA, HA, HA, HA, HA!

(*Enter Ghost*).

GHOST: WHOO! OOHH! OHHOOHHO!

WITCH: What's up blockhead, have you got toothache again?

GHOST: It's worse than that, I've just been haunting in the village of Chippendale.

WITCH: So what! You're always scaring folk.

GHOST: Well this time they were'nt scared, but I was! They chased me out of the village. I'm so ashamed, I'll never dare to show my face at the Halloween Ball ever again.

WITCH: Arh. Poor little ghostie. Did de villagers scare you off den?

GHOST: Will you put a spell on them Witchy?

WITCH: Oh alright. I suppose if I don't I'll never get any peace! Evil triumphs over good. Turn the villagers into wood! HA! HA! HA!

(*Thunder and Lightning*).

(*Curtain*)

SCENE II

PINOCCHIO'S HOME

(*Pinocchio enters and sits down at table*). (*Enter Gepetto*).

GEPETTO: Hello son. What would you like for dinner?

(*Thunder and lightning*).

PINOCCHIO: Whats happened Father? Father?

(*Gets up, walks over to Gepetto who is still*). Father? Father!

(*Strange music*). (*Enter Fairy*).

FAIRY:

FAIRY: It's no use Pinocchio, Grizelda, the Wicked Witch of the Sea has turned all of the villagers into wood. Only you are immune because you are already a wooden boy.

PINOCCHIO: What can I do?

FAIRY: That's why I'm here. To break the spell you must steal Grizelda's magic broomstick, without it she is powerless and can do no harm as she will be trapped inside her underwater castle forever.

PINOCCHIO: But how can I steal her broom? I can't go into the sea.

FAIRY: I am going to give you three wishes to help you on your way. But remember, use them wisely. I can give you no more help. Now I must go. Good luck.

(*Exit Fairy*).

PINOCCHIO: Well here goes. First wish take me to the sea so I can steal the magic broom and make my village free.

(*Vanishes*).

CURTAIN

SCENE III

UNDER THE SEA. (CASTLE IN DISTANCE)

(*Pinocchio floats into the background*).

ARNOLD: EEE bye gum! Look at that Cedric. I anner seen one of them in years.

CEDRIC: It's one of those human being chappies is'nt it Arnold?

ARNOLD: Hye.

(*Pinocchio swims up to fish*).

PINOCCHIO: Excuse me, could you tell me how to get into the Sea Witch's Castle?

ARNOLD: You want to get into that place! (*Turns to Cedric*) These humans must be bonkers!

PINOCCHIO: Will you take me?

CEDRIC: I'm sorry, it's just not on old boy. The last fish that went near there got battered.

ARNOLD: It were that pathetic apology for a Ghost!

CEDRIC: Now just calm down Arnold. I'm sorry old son, we're not going near that place!

ARNOLD: Come on Cedric, we're late for tea. Me Mrs will paste me. Anyway, I wanted to watch the late night horror film.

CEDRIC: Yes, it's Jack the Kipper tonight.

(*Exit Arnold and Cedric*).

PINOCCHIO: Oh well I'll just have to use up my second wish. Wish number two, lets stop this hastle. Get me into the Seawitch's Castle.

(*Vanishes*).

CURTAIN

SCENE IV

INSIDE THE CASTLE

GHOST: OOOH!, HUWOOO!, OOOOOH!

WITCH: Oh Shut up, you poor excuse for an electric blanket. I've put a curse on that village so what are you moaning about?

GHOST: My toothache's back!

WITCH: Come on stupid, let's feed my pet crocodiles. I'm sure there's a nice, juicy human laying about somewhere.

GHOST: Yes, they get tired of Kit-E-Kat.

(*Exit Witch and Ghost*). (*Pinocchio appears*).

PINOCCHIO: Phew! I've made it. Good there's no one around, I'd better see if I can find the broom.

(*Search's around the room*). (*Footsteps*).

PINOCCHIO: O'oh, I can hear some one coming, I'd better hide.

(*Hides behind chair*). (*Enter Witch and Ghost*).

GHOST: What's the matter with your crocodiles? They seem to be off their food lately.

WITCH: I hope you're not feeding them humans between meals again?

GHOST: No Witchy, Honest!

WITCH: Hey I can smell human in here. Has one of your's escaped?

GHOST: Er . . .

WITCH: I told you to lock the cages properly.

GHOST: I did.

WITCH: Come out, I know someone's there.

PINOCCHIO: (*Behind chair*). There's nobody here.

GHOST: I thought there was nobody there all the time.

WITCH: Oh shut up stupid! He must be behind that chair.
Rise up chair, do your best so we can see the little pest!

(*Chair floats away*).

PINNOCHIO: Geronimo!

(*There is a hectic chase around the stage*).

GHOST: This is getting nasty. Let's scarper.

(*Exit Ghost*).

WITCH: Come back you deserter!

(*Pinocchio picks up broom and runs to side of stage*).

PINOCCHIO: Third wish. I've got the broom at last, so take me back to the village, and fast!

(*Witch runs towards Pinocchio*).

WITCH: Come back here!

(*Pinocchio vanishes*). (*Enter Ghost*).

GHOST: Has he gone?

WITCH: Yes you fool and he's taken the broom!
GHOST: So?
WITCH: So we're stuck in this place forever, without my broom I have no power to get us out!
GHOST: Shall we play tiddly winks?
WITCH: No you twerp! (*Nicely*) have'nt you got monopoly?

CURTAIN

SCENE V (OPTIONAL)

PINOCCHIO'S HOME.

(*More puppets are needed for this scene in which the villagers celebrate.*

GEPETTO: You have ridden us all of Griselda and her spooky friend forever. My son, you are a hero.
PINOCCHIO: Come on everybody. Let's celebrate!
(*Singing, Dancing, Party Tricks, etc*). (*Fairy appears at side of stage*).
FAIRY: And of course, they all lived happily ever after and Griselda became very good at monopoly.

CURTAIN

THE END

It Was Her Dream To See The Queen

by HELEN PARDOE

(*Characters:* GIRL (GYPSY), WITCH, QUEEN, SOLDIER, FAIRY.

SCENE 1

The Girl is standing at the front of the stage.)
GIRL:
O how I wish to see the Queen
Not for to see her face
But to let her see me dance in a way
That would satisfy her grace.
For how I'd love to dance one night
At a dazzling royal ball,
But I shall surely spend all my life
Dreaming for that curtain call.
(*She turns round and sees the Town Hall keeper* (*Soldier*).
I do believe that you are the keeper,
For the Town Hall of the place.
SOLDIER:
I am, my girl, and very proud
To clean the Lord Mayor's mace.
My father did it before me
And my son will when I'm dead,
For he's a one that's handsome,
He's a bonny lad, my Ed.
GIRL:
Excuse me for interrupting
But may I ask a question?
Well, maybe not exactly that. (*she hesitates*)
SOLDIER:
Then let's hear your suggestion
But you cannot see the Lord Mayor,
If that's what you were going to say,
For if you do, you must come back
In a week's time from this day.
(*The Soldier tries to go away but the Girl stops him.*)
GIRL:
I wondered whether you could help,
I would like to go to court
To see the Queen Victoria and
Albert the Prince Consort. (*laughing*).
SOLDIER:
Well, my girl, I advise you
To forget your fantasy.
Now please will you go away
And I shall have my tea!
(*He goes out, the Girl is left on the stage alone.*)
GIRL:
I suppose that with those words
He tells me to go home.
But that cannot stop me
From letting my thoughts roam
Into the world of music,
To the world of dance
Which will for ever hold me
In its enchanting trance.
(*She walks off sadly.*)

SCENE II

(*The Witch is sitting in a chair. There is a knock on the door.*)
WITCH:
What do I hear, a knock at the door?
(*There is more knocking.*)
I wonder what I'm wanted for.
(*She answers the door and the Girl enters hesitantly and sits down.*)
GIRL:
I wonder if you could help me,
Or maybe just tell,
If I could see the Queen?
WITCH:
That will cost you an oyster shell
But I think I will try;
I have the ability
Yes, I think there is
Quite a possibility
That I could call the Queen
From upon her throne.
(*Looking up thoughtfully.*)
Do you want her with her husband
Or do you want her on her own?
GIRL:
I would prefer to have her by herself
Then I could dance just like an elf.
Then to my dancing she'd take heed
And think me a Wil 'o the Wisp or a sylphide.
(*She does an arabesque. This can be done by attaching cotton to the ankle.*)
WITCH:
Now will you please stop dreaming
And tell me what you want!
In black magic I'm well practised
I'm the famous madame Chant.
GIRL:
I want to be seen
In front of the queen
WITCH:
Now this piece of magic is not very easy
But, Ah well I will try to please ye.
Now concentrate with all your mind
Beside you, you will find,
A queer sign of a cross and a line.
GIRL:
Beside me I see that mark
Upon the floor, upon the bark,
Now tell me what to do
And I promise to obey you
(the girl then sits in a trance).
WITCH:
O Queen Victoria
Come into this ring
Come from upon your throne
but remember not a thing.

(there is a long silence where the lights are dimmed then gradually they brighten).
GIRL:
Where is the Queen dear Madame
For she has not come here.
WITCH:
I'll have to tell you that I've failed
I'm very sorry my dear
But you must give me payment
In exchange for my spell
For if you don't I will call
All the spirits up from HELL!!!
(the witch moves forward and the girl moves back).
GIRL:
I only have a necklace
made of opal bread.
WITCH:
Is that all you can pay me
for my attempted deed
Oh, all right,
But GET YOU GONE
otherwise I'll make you none
(the girl moves past the witch and stands at the front).
GIRL:
And yet my wish she has not done.
WITCH:
You heard what I said
Now go away and go to bed.
(she runs out followed closely by the witch).

SCENE III

(The girl enters wearily and sits down).
GIRL:
Each day I try to see the Queen
But Fate has taken its hold
Where ever I go whatever I do
Go home is all I'm told
Every day for many hours
I practise the art of dancing
For every step that I do
Sets my heart a-prancing
So wearily I try my skill
Yet my effort come to nil
(she dances sadly).
GIRL:
Now I must stop and go to bed
Upon my pillow place my weary head
(She gets into bed).
I have no money to see the queen,
I have not even a penny
Once I did have some money
But now I have not any
(for an exotic entry get lots of tinsel and make it into a whirlwind that rushes through house with the fairy behind it).
FAIRY:
To think that a girl with her skill
Should live in such poverty
She cannot get to see the Queen
I shall make remedy
I have two shillings which I shall hide
Inside the chimney flue
And in the morning she'll wake up
And have her chores to do
She will look in the chimney
And find her wishes come true.
(Thoughtfully)
But how am I to make her look
And this money to be seen?
Ah I know how, I'll appear
to her as if in a dream.
(The song which she sings may be said as a poem or sung to the tune of 'God rest you merry Gentlemen').
Once upon a time
there lived a pretty girl
And Oh how well she could dance
And pirouette and twirl.
She tried to see the Queen
her efforts were so brave
And yet she had no money, no money
Although she tried to save
Until one night a fairy came
Her name was taboret
she put some money in her home
And then she flew away.
(While humming the remaining part of the tune the girl wakes up and the fairy departs).
GIRL:
I've just had a queer dream
A pretty fairy came
In a song she told me
taboret was her name
She said she put some money
Inside the chimney pot
I'm sure it was a dream
But I'll look in case it's not.
(she jumps out of bed and hunts all over the chimney. She finds the money quite low down.)
Look! I've found the money
It was just off the floor
Now I can go and see the Queen
I feel happier than ever before.
(she skips off).

SCENE IV

The Queen is sitting on a throne in the centre of the stage. A soldier is standing to the right of her).
SOLDIER:
QUEEN Victoria in your jubilee year
A girl has come with an appeal
She says that to see you
she has gone through a terrible ordeal
QUEEN:
A girl, what's her name?
I'm very curious to see.
All right say I'm ready
Order her to come to me
(the girl enters slowly and kneels by the queen).
QUEEN:
Hello little girl I greet you
I'm very pleased to meet you.
GIRL:
O Queen Victoria
I only have one desire
QUEEN:
What is it may I enquire
GIRL:
I would like to show you
What I have learnt to do
QUEEN:
If I know the song I'll sing along too.
GIRL:
I have not got a song to sing.
I want to show you my dancing
QUEEN:
Oh, so you want to show me how to dance
Do you mean ballet the art from France?
GIRL:
Yes your highness,
I do that mean
QUEEN:
Let me see since you're so keen.
(the girl rises from the floor and begins to dance; she dances very well and the queen watches, amazed).
QUEEN:
Why girl, You are enchanting
Any wish I will be granting
(pleading)
GIRL:
Please Victoria grant me this

QUEEN:
I would grant you anything Miss
GIRL:
Please just let me know
If I may be in one ballet shoe
QUEEN:
Child your wish I will fulfil
You shall be the principal
Now really I must go
But when you dance, you'll steal the show
GIRL:
I can at last start my dancing career.
(The queen rises and halfway between the throne and wings she says the following).
QUEEN:
You'll enjoy it do not fear.
(The queen goes out, the curtains close while the scenery is being removed. Then they re-open).
GIRL:
I have danced the roll of giselle and the dying swan.
So many times the stage I've been upon
I've been Odile, I've played Odette
But my efforts to get there, I'll never forget.
(curtain)

THE END

Pelpups Write

DOUGLAS PARDY, Indiana, U.S.A.—Part of my ministry is with a local children's church ministry called "Treehouse II" which has an average attendance of 140 children in grades 1–6. Treehouse II has been growing and has future plans of starting a video-tape ministry. All that is to say that the 13-inch marionette is not big enough for very large audiences.

MARK OWEN—I have been a Pelpup for five years now, but only recently have myself and two friends Neil and John formed our own puppet group—"The Stardust Puppet Theatre". And now am proud to say we have just performed our first show, "The Cyril Spectacular". Never did I think that people would be so interested in our marionettes (no doubt the Muppets have sparked off this mass interest in puppetry) and only the week before the show, Phil joined our group making four of us in all. The show was on May 6th (Cup Final day, but who cares about football when there's puppetry?). The fifteen people who crammed into my bedroom for the one-hour twenty minutes performance must agree. We sold thirteen 5p tickets but two more people turned up and paid at the door. The show started at 3 p.m. and went quite well except the plug off the cassette recorder came out of the socket at the end of the see-saw antics but everyone took this in good humour. In the second half of the show the drummer's hand would persist in coming off and floating around, this got a big laugh so I can't complain. The evening show that we did for our parents went very smoothly and my father promised to get us some bookings at Sunday Schools, etc. In all we made £3 which we are putting towards another puppet. At the moment we have seventeen—Gepetto, Pinocchio, Fairy, two sm Girls (who along with the drummer and guitar player make up our pop group—The Humbugs), Giant, Dragon, Wicked Witch, Skeleton, Bimbo (who we use as compere), Ghost and two Fish (the last three puppets being home-made).

GEOFF FELIX, 20 Arnside Close, Twyford, Berks.—Would like to hear from anyone who has any of the Alice in Wonderland characters, especially if they have a Mad Hatter they would consider selling (or something like that).

ANTON KRESSNIG, Victoria, Australia—I have a puppet theatre in my back yard, called the "Pigeon Puppet Theatre". It was called after our pigeons, because we used to have pigeons living in there until one day we came home from a holiday and all the pigeons were eaten. That time I only had one puppet, the Policeman, which I called P.C. Potts. My mum suggested to make it into a puppet theatre so my brother and I cleaned it out and my dad made it into a theatre and that's how it got its name.

C. J. EDMUNDS—A good method to use whilst changing a scene is what we call a cabaret. This involves a puppet miming or dancing to a chosen record (lasting about two minutes). The kids usually love this part of the show, and it gives us time to change the scene. I think the act which is best liked in when the skeleton dances to a version of "Goldfinger" played on electric guitar and without singing. It looks better with a dim green bulb in our floodlight in front of the theatre.

PAULA MILES—I was looking through a catalogue recently, and I thought of a few new puppets I would like to see. They are a mad professor, and an Indian squaw, also a pixie.

MICHAEL BAYLISS—I would like to tell you about my Marionette Group. It is called "Tanglewood M", the M stands for Marionettes. All together we have about 30 marionettes, about

27 are your make, two I made myself and one is a very large (and I mean very large) vent puppet of that lovable Frog, Kermit. So far we have done about 12 plays—"Rapunzel", "The Pompous Poodle", "Hansel and Gretel", "Snow White and the Seven Animals" (an adaptation of the original story) and several others. At the moment we are working on a show called (originally) "Easter Special" which we did last Easter, it went down so well that we've been asked to do it again next summer.

NENAGH WATSON—A lot has happened to me since I wrote many moons ago. I have joined a Puppet company on a part-time basis called the Ragged Rainbow. I have just completed a two-year course in Preliminary Residential Care and am about to begin a one-year foundation Art course because I hope eventually to use art along with puppetry as a form of therapy for people who are mentally ill. I have just come home from a week's holiday with physically and mentally handicapped children. I was on the staff and took them all for drama and 'yes' we all made puppets out of sweet jars. Two girls made up a play with my Pelham Puppets and I performed with some Womble glove puppets I have made. We all had a very happy time.

JON CALLAHAN—My friend and I, Cary Burgar, have such fun doing "Merland overcomes the Witch". We just put the Wizard in the stage my father built for me, and this play seemed to come just by instinct. The scenery we made was just adorable, a little table filled with holes for test tubes; on the back wall there is a shelf filled with over 50 potions, which I got from an old science kit. The Witch's cauldron was just an old plastic container with tin-foil covering the outside. I then painted the foil black then wiped the paint off and it gave the big pot a blackish, silverish glow.

EVELYN SCHMIT, Washington, U.S.A.—In winter issue 32 a girl mentioned that she could only get small books as Bibles but I've found that cracker Jacks books work well, too. For props I've found many perfume bottles in shapes that can be used as props. For beds I just throw a handkerchief over the puppet's box and presto a bed. I've been a puppet lover ever since I learned to sew. I make finger puppets, hand puppet dolls, props and marionettes. One of my main problems is a stage for marionettes that is small and easy to store. For sound effects I found a record called "144 genuine sound effects", it's good for many different scenes.

SIMON BUCKLEY—Recently I finished a new cabaret marionette—a Spanish dancer with moving hips and bosom. She is a lovely puppet dressed in pink and green, about twenty inches tall. I enjoy doing a solo cabaret show and it goes very well with an adult audience.

SIMON ASHLEY—Last Friday we had a Gang Show and we had a puppet show and we used some of my puppets. We used the Farmer, the Boy, the Girl, the Ghost, the Policeman, the Witch and the Skeleton and it was a success, it was a Cub and Scout Show.

JÜRGEN LUCAS, West Germany—Three years ago I got interested in filming (Super 8) and having done two films about my holidays, I got the idea to combine filming with puppetry. I looked for a story in your magazines, and in the Winter Edition 1976, No. 32, I found a very fine play to be filmed, "The Spook that was afraid", by Wong Shin Ho, Singapore. I lengthened it a little, for instance, by having the Witch "flying" on her broom in front of a running background to the Bonanza theme. Besides, I created some more actors like the announcer who speaks directly to the spectators before and after the main story, and I used the baby dragon as the Wizard's guard, and so forth. We were four (aged 14 to 17) doing this project and had very much fun with the preparations, the filming and the musical and textual arrangement.

KAREN SQUIBB and SARAH MATTHEWS—My cousin and I are in the Pelham Puppet Club but we are also in the KarSar Puppet Club. We did not know what to call our club so we took the first three letters of our names. It all began when Karen was seven and Sarah was nine, and Karen had a Womble puppet. We've been doing puppets for two years now. We have got over seventeen string puppets when we do shows for the Karsar puppet club.

CLARE WALKER—I have a good idea for making artificial lamps. All you need is an old perfume bottle with a spray. When the bottle is empty take the top off to make the shade and the part where the perfume sprays out. Fill the spray part with plasticine and stick a small pencil

in it. Put a blob of plasticine on the end of the pencil and put the shade over it and make it firm. If you like you can fasten a wire to it to make it more realistic. Maybe you have seen the wooden rocking chairs in the shops. These are a perfect fit for the standard size puppets. I suppose the peg ones would be alright to use. Also, at Christmas we peg our cards on to ribbons and hang them round the room. You can buy miniature pegs made from plastic which make superb pegs for washing lines because they are the perfect size.

PELKA PUPPETS—It was puppets "full steam", I must have travelled over 200 miles to play-groups, theatres and clubs. It usually takes about five minutes to set up my theatre and about another ten minutes for getting puppets ready and all those last minute adjustments. My theatre is six feet high and seven feet across with dark velvet coloured curtains at the side and front. Velvet always looks theatrical, I think. I use Pelham Puppets and also ventriloquial puppets which mime to records. To give an outline of one half hour performance, here is a cue programme:—

Puppets used	*Scenery*	*Record*
Great Uncle Bulgaria	Coloured lighting on white background.	Remember you're a Womble.
Sm Boy	Black background	Long-haired lover from Liverpool.
Wizard/Witch	Witch's cottage	Follow the yellow brick road.
Skeleton	Black background	Monster mash.

With a show I use coloured lighting which I control on a switchboard. Recently I went for an audition to Crackerjack, I used Sm Boy and SS Dutch Girl that sang "Save your kisses for me". This was one of my best acts. I have been to most play groups with my theatre and marionettes, and I am well known round the Cumbrian area.

KIM MARKHAM—I thought you would be interested to hear how puppets helped me to get another 'O' level. I took the C.S.E. general studies exam—a new exam where if you get above a certain mark you get an 'O' level, and if you get below it you get a C.S.E. grade. Half of the exam was a multiple choice test, in which I got atrocious marks. The other half was two projects—a major one and a minor one. For my major one I had to choose one aspect of drama —my chosen subject and, of course, I chose puppetry, past and present. Other people did things like Greek or Elizabethan drama and everyone sniggered and laughed when I got my things out. I made two puppets to submit with the project, as well as working shadow puppets and a jumping jack. Still, I had the last laugh—I got top marks! 31/35 and as the teacher said, it was "in the excellent category". So even though I did badly in the test, this pulled me up and gave me an 'O' level pass.

PENNY WRIGHT—When I was nine years old I received a puppet—Pelham, of course—for Christmas and formed a puppet club. The next year I received a puppet stage and more puppets. At first we asked for donations for our shows and we gave the money to "The Scarborough Amicable Society" but now we have progressed much further. We have had our photo in our local newspaper twice and have had a few articles written about us. Since our very first show we have raised around £80. Just before Christmas we advertised in our local newspaper for private partners. For each of our shows we charge £5, some of which we keep for expenses and the rest we send to the Amicable Society. Most of the shows we do are at private homes for children's birthday parties or at organised school or church parties. We mostly perform for children of two to eight years old and most of our publicity is by word of mouth. There are four of us in the group and we all agree that we prefer to do shows in private homes because it is more intimate. We normally start our show with a short play lasting around fifteen minutes and then round it off with a few variety acts.

J. WALLACE—I have a handy tip for those people who find it impossible to remember their scripts for various puppet plays. You read the script leaving pauses for various actions and put in the different voices while taping yourself. Then you play the tape and just do the actions.

CHRISTOPHER EYERS—At school I made a sword for the Pirate and have attached it to his hand;

at the end of the sword is a string so as to accurately manipulate the sword. Some other members might be interested in doing the same.

FELICITY RIVETT—My first Pelham puppet was the Witch with the green face, and this inspired many sinister and ghostly plots. My friends and I did a number of plays to our parents, combining the various characters we had, and I wrote three fairly long plays, one was about a "Blue bird of happiness" which was performed to a group of young children from the League of Pity (the junior branch of the N.S.P.C.C.). My two friends and I also wrote plays about the Apollo missions, etc., and performed them in order to raise money for the said charity. When I went away to boarding schools I did not lose interest in puppetry, on the contrary I continued to write plays and create my own puppets. During my time at school I made Toad, Ratty and Mole together with Toad's caravan and did an adaptation of "Wind in the Willows" to a group of handicapped children. My two other successful performances at school included a very ambitious rendering of the first scene of Macbeth, "hubble, bubble, toil and trouble", etc. I had great fun making two more Witches to go with my green faced Witch and the apparitions that appeared out of the cauldron.

HELEN PARDOE—I have done plays to a Brownie Pack, a Guide company, school children and our local Junior Amateur Theatrical Society. My show lasts approximately half an hour. My acts are "Horace, the Houdini of horses"—two and a half minutes; "Marnio the high fly tight rope man"—two and a half minutes; "It was her dream to see the Queen"—25 minutes. The play named above I wrote myself while I was ill and it has proved a great success and I would like to enter it for the competition.

JONATHAN WARMAN—You may be interested to know that I put on a puppet show for my brother's birthday party using my theatre. I used a tape recorder for sound effects. It was very popular and I performed it three times at my brother's party.

CLARE WALKER—My puppet theatre is made from a cardboard box which we had previously got a freezer in. I painted it myself and I chose pink and yellow stripes, trimmed with gold borders. My brother and I named it "The Harlequin Puppet Theatre", because of its appearance.

ALLYSON ROPER—The first puppet I had was about four years ago, when I was eight years old. I saw him in a shop in Birmingham and persuaded mum and dad to buy him. It was Bengo the dog. I didn't write my own plays then, and I didn't quite know how I could do a production, with just a dog. Then, my very first "Pelpup News" came through the post. Number 27 gave the idea of a ghost. So I set to work with the greatest of difficulty. We had a shortage of balls then, but I managed to find one which wasn't any good, and made a ghost. Then my first play was presented. I can't remember what it was called though and the characters were the Ghost and Bengo. It wasn't much good though. I didn't know how many skills then and didn't rehearse it either. It was only in front of my parents and brother, so it didn't matter much. Now I am twelve years old, unfortunately I haven't got many more puppets. I have got a Boy, and for Christmas I had a Girl (Gypsy). Now my plays are a great success. I still do my plays in front of my family, but I haven't the nerve to show any more people. But I still have a problem, I can't think of anything to do with the dog. Could you give me some ideas?

NICHOLAS MCLAUGHLIN—I had been playing with Pelham Puppets for many years, but not really put on any puppet shows. When the Prep. school got a new art master, wheels started turning. He built a glove puppet theatre. But ignoring this fact, and the fact it had no floor, some friends and I produced a puppet play called "Evil Weevil strikes again" and "Magic in Gallows Wood". The next term we did the "Enchanted Castle" with Napoleon Boney Parts (the Skeleton) to follow, for the village Jubilee celebrations. For this we were promised microphones and amplifiers, but they were fused before the performance. Last term we produced the "Recitation" and "The Black Sheep of the Family"—this time with good lighting and a full floor. This was our most successful production so far. This term I am going to produce "The Butterfly Boy" with the help of Charles Pestell, Mark Henstridge, Richard Ford and Christopher Willmott. I have already started on the scenery. Could you send me some advice on how to make or buy spotlights suitable for Pelham puppets.

The following is a list of Pelpups who would like Pen Friends:—

ROSALYN NASH—70 Melrose Avenue, Portslade, Sussex, a girl from anywhere in the world (except Great Britain) speaking English, aged 10–12. Hobbies: horses, stamps, cooking, dancing, reading and puppetry.

STEPHEN HEARSON—99 Clough Hall Road, Kidsgrove, Stoke on Trent, boy or girl, aged 14–16, hobbies: puppetry, music and reading.

JENNIFER COLLINS—65 Rockland Place, New Rochelle, N.Y. 10801, a girl, English speaking from anywhere in the world, aged 12–14, hobbies puppetry, ballet, piano, bicycling and reading.

NICOLA ASTLEY—7 Stonebarn Drive, Maghull, nr. Liverpool, English speaking girl pen friend, aged 10–13, from anywhere in the world, hobbies: horse riding, swimming, Guides and writing letters.

SELINA PARKES—Laurel Cottage, 34 Silver Street, South Petherton, Somerset, boy aged 14–16, English speaking from anywhere in the world, hobbies include animals, riding, walking and swimming.

THOMAS EWERDWALBERSLOH—Humpertstr. 8, 58, Hagen, West Germany, a pen friend in England or U.S.A., hobbies are sports (basketball), puppetry, reading, stamps and drawing.

HELEN JENNINGS—114 Isleworth Road, Exeter, Devon, a girl from America, aged 10–12, hobbies: coin collecting, cycling, swimming, ballroom dancing and Guides.

JUSTINE STEELE—The Elms, Grange Road, Bromley Cross, Bolton, a girl from anywhere in the world except U.K., aged 11–13, hobbies: ballet, music, collecting Victorian birthday cards and Guides.

JOANNA FAIRHOLM—13 Somnerfield Crescent, Haddington, East Lothian, Scotland, a pen friend outside U.K., a girl aged 10–11, hobbies: art, dancing, puppetry, singing and listening to music.

ELAINE ELLIS—Rosslyn, 5 Marine Terrace, Pevensey Bay, E. Sussex, would like a pen friend anywhere in the world, a girl, aged 10–12, speaking English.

ANDREA GORDON—17 Kilgraston Gardens, Aigburth, Liverpool, Merseyside, female pen pals, 14–16, from anywhere in the world, except U.K.

JOANNE WALLACE—120 London Road, Waterlooville, Hants., boy or girl pen friend from Canada, aged 12–15, hobbies swimming, reading and badminton.

TREVOR BATT—23 Frensham Drive, Bletchley, Bucks., pen friend from anywhere in the world except U.K., aged 12-14, speaking English, hobbies: football, badminton, basketball, skateboarding, swimming and running.

LORRAINE SUTCLIFFE—7 Beechwood View, Charlestown, Hebden Bridge, West Yorks., a boy or girl from anywhere in the world, preferably abroad, aged 12–15, hobbies puppets, all art work, reading, French, English, table tennis and letter writing; speaking English or French.

CLAIRE HOBBS—18 Parsonage Close, Church Road, Hayes, Middx, girl, English speaking pen friend from anywhere in the world except England, hobbies: making lots of things, animals, birds, puppets and reading books.

LESLIE DU MASS—9826 N.E. 19th, Bellevue, Wash., 98004 U.S.A., a girl aged 11–12, from English and German speaking countries, hobbies: drawing, swimming, violin, animals and puppetry.

ANDREW HAMILTON—1886 Bowling Green, Lake Forest, Illinois, a boy 8–10, English speaking from anywhere in the world except U.S.A., hobbies: swimming, skating, gymnastics and puppetry.

PETER SCHNEIDER—2423 N. Brighton Place, Arlington Heights, Illinois 60004, U.S.A., English speaking pen friend, boy, aged 7–9, hobbies: history, reading, soccer and puzzles.

TAN HIANG THIANG—57 Lorong 24-A, Geylang Road, Singapore 14, girl or boy from anywhere in the world except Singapore, aged 12–16, hobbies: table tennis, collecting badges, stickers and key chains.

EVE HARRIS—83-33 Austin Street, Kew Gardens, New York, 11415, U.S.A., a girl from England, 14–15, hobbies: silversmithing, enamelling, gourmet cooking and puppets.

MIRANDA AIREY—71 Princes Road, Brunton Park, Gosforth, Newcastle upon Tyne, a pen friend, 11–12 from Europe or U.S.A. (not Great Britain), hobbies: music, sport, puppetry.

STEVEN PALTER—23 Doone Drive, Syosset, New York 11791, U.S.A., a boy or girl, 11–12, from anywhere in the world except U.S.A., speaking English, hobbies: puppetry, science, lacrosse, soccer, swimming, music and musical instruments, stamps and making people laugh.

FIONA PARSONSON—c/o Lahmeyer International, P.O. Box 1476, Al-Ain-Abu Dhabi, U.A.E., boy or girl 13–15, speaking English from anywhere in the world, hobbies: swimming, reading, animals, music, sewing and cooking.

CHARLOTTE LYSTER—18 Rosebury Gardens, Ealing, London W13, a pen friend aged 9–12, English speaking from England, Denmark or France, hobbies are reading, music, dancing, Brownies, swimming, games, animals, drama and puppets.

CATHERINE DES FORGES—3 Chestnut Close, Duffield, Derby, a girl aged 10–11 in any place except the British Isles, but preferably Germany, hobbies: reading, dancing, art and sports.

DIANE RICHARDSON—34 Windscale Road, Fearnhead, Warrington, Cheshire, a boy or girl aged 14–18 speaking English from anywhere in the world, hobbies: puppetry, reading, swimming, stamps and animals.

AMANDA JONES—"Tryfan", Fleck Lane, West Kirby, Wirral, Merseyside, a girl or boy from anywhere in the world aged 10–14 who can read and write English. hobbies: reading, swimming, Guides, badminton, piano, riding and puppetry.

KEITH FINGER—3601 North 47th Avenue, Hollywood, Florida 33021, U.S.A., anyone who speaks English and is aged 14–16, hobbies: photography, sports, tropical fish and model car racing.

FRANCES GUIRY—Schoolhouse, Millfield, Haddington, E. Lothian, Scotland, a boy aged 11–13 from anywhere in the world except Great Britain, English speaking, hobbies: stamp collecting, riding, badminton, table tennis, swimming and puppetry.

BRIDGET HILL—5 Drake Avenue, Chelston, Torquay, Devon, a boy or girl speaking English from anywhere in the world, age not important (I am 11), hobbies: reading, collecting stamps, coins, first day covers, and postcards and writing to pen friends.

WENDY LOWE—39 Blunden Road, Cove, Farnborough, Hants., an American pen friend about age 10, hobbies: stamp collecting and postcards, Brownies and old houses.

ELIZABETH DRISCOLL—62 Biscayne, Coast Road, Malahide, Co. Dublin, Ireland, a girl from anywhere in the world except England or Ireland, also English speaking, hobbies: music, books, ballet and puppets. Aged 10–11.

JANNETTE JOHNSON—141 Houghton Road, Hetton Le Hole, Tyne and Wear, pen friend from America or Canada, Sweden or France, aged 11, English speaking, hobbies: horses and sport.

Printed by Swindon Press Ltd., Elgin Drive, Swindon, Wilts.